

Drama Script
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CAMERA SCRIPT
BBG-1

PROJECT NO.
23/1/4/3345

"D R W H O"

SERIAL M

Episode Two: "All Roads Lead to Rome"

by

DENNIS SPOONER

Producer VERITY LAMBERT
Director CHRISTOPHER BARNY
Designer RAYMOND P. CUSICK
Script Editor DENNIS SPOONER
P.A. DAVID MALONEY
A.F.M. VALERIE WILKINS
Assistant THELMA HELSBY
Floor Assistant TREVOR BECKETT

Makeup Supervisor SONIA MARKHAM
Costume Supervisor DAPHNE DARE

TM(1) HOWARD KING
TM(2) MARK LEWIS
Sound Supervisor RICHARD CHUBB
Grams Operator TONY BOWERS
Vision Mixer CLIVE DOIG
Crew FOURTEEN

Film Cameraman DICK DUSH
Film Editor JIM LATHAM

CAMERA REHEARSALS:

Friday, 1st January 1965

RIVERSIDE ONE

Camera rehearsal 10.30 am - 1.00 pm
with TM-23 all day)
Lunch 1.00 pm - 2.00 pm
Camera rehearsal 2.00 pm - 7.00 pm
(Tea approx. 3.45 pm)
(Photographer 5.30 pm)
Supper 7.00 pm - 8.00 pm
Line up 8.00 pm - 8.30 pm

RECORDING:

VT recording ... (VT/4T/25423) 8.30 pm - 9.45 pm
(VTC and 7)

TRANSMISSION: Saturday, 23rd January 1964

— I —

EXTRAS:

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Roller Caption Machine
Two Caption Stands
TK- 23

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
1	T/C 1 OPENING TITLES AND TRAILER (Approx. 42")				
2	NO SCENE 1)				
3	2. INT.ROOM IN ROMAN HOUSE	Ascaris Dr Who Vicki	Night	1A-A1-2A	
	NO SCENE 3)				
	4. EXT.CURTAINED ARCHWAY	Dr Who Vicki	Night	3A-Fishpole	
9	T/C 1A -- ROME with PHOTO CAPTION -- ROMA	(Dur: 14")		5A	
10	5. INT. PRISON QUARTERS	Sevcheria Barbara Woman Slave Extras: Slaves	Day	2B/C-B2-C1- 5A-Fishpole	
13	T/C 2 - ROMAN GALLEY Day (Dur: 18")				
13	6. INT.GALLEY SLAVE SHIP	Galley Master Ian Delos Extras: Slaves	Day	3B-1B-A2-4A	
	NO SCENE 7)				
18	8. INT. PRISON QUARTERS	Barbara Woman Slave Tavius Sevcheria	Day	2C-B2-C1-5A	
22	T/C 3 STORM (Dur: 10") Night				
23	9. INT.GALLEY SLAVE SHIP	Galley Master Ian Delos	Night	3B-1B-A2-4A	

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
25	T/C 4 STORM (Dur: 7")		Night		
26	10. INT.GALLEY SLAVE SHP	Galley Master Ian Delos	Night	3B-1B-A2-4A	
27	T/C 5 STORM (Dur: 12")				
BREAK IN RECORDING NO.1					
28	11. EXT. MARKET SQUARE	Dr Who Vicki Barbara Sevcheria Tavius Extras: Citizens Soldiers Slaves	Day	3C-4B(pushing 1) B3-1C-2D	
32	T/C 6 DESERTED BEACH		Day (Dur:33")		
32	12. EXT.BEACH	Ian Delos	Day	1D-C2-4C	
35b.	13. INT.PALACE CHANGING RM.	Tavius Barbara Court Messenger	Day	2E-B1-3D	
37	14. INT.COURT	Dr Who Vicki Tavius C.Messenger Nero Extras: Courtiers	Day	5B-1E-C3- 2F-4D(pushing 2s cable)	
43	15. EXT.MARKET SQUARE	Ian Delos Extras: Citizens Soldiers	Day	3C-A3-2G- Fishpole	
46	16. INT.PALACE COURT	Vicki Dr. Who Extras: Centurion	Day	1F-B1-3D	

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
48	17. INT.PRISON QUARTERS	Ian Delos Sevcheria Woman Slave	Day	4E--2H--A4-- C1--5A(quick move)	
50	T/C 7 LIONS IN COMPOUND (Dur: 14")				
50	18. INT.PRISON QUARTERS	Ian	Day	4E-2H-A4-C1-5A	
50	<p>CLOSING TITLES:</p> <p>Starts: Dr Who WILLIAM HARTNELL (Roller) CAM.3</p> <p>Ends: Associate Producer ...</p> <p style="padding-left: 150px;">MERVYN PINFIELD</p> <p style="padding-left: 100px;">Producer (slide)</p> <p style="padding-left: 100px;">VERITY LAMBERT</p> <p style="padding-left: 100px;">Directed by</p> <p style="padding-left: 100px;">CHRISTOPHER BARRY</p> <p style="padding-left: 100px;">BBC-tv (slide)</p>				

"DR WHO AND THE ROMANS"

by

Dennis Spooner

Episode 2 - "All Roads Lead to Rome"

M2

FADE IN TELECINE (1) TK-23 Dur: 27"

Opening titles

S.O.F.

FADE OUT TITLES

FADE IN TRAILER

As we watch we see Ascaris
move in to the curtains.

The 'lyre' playing commences
again.

SUPERIMPOSE SLIDE 1)

Ascaris pauses a moment, pulls
out his dagger, then quietly
slips inside.

"All Roads Lead to Rome"

FADE OUT

A moment later the lyre playing
stops

SUPERIMPOSE SLIDE 2)

END TELECINE

Written by
Dennis Spooner

CUT TO

CAMS: 1A-2A /BOOM 11/

1. 1 A 33

MS ASCARIS

2. INT. ROOM IN ROMAN HOUSE. NIGHT

PULL BACK to
include DR. L.
fgd.

(WE ARE BEHIND THE
CURTAINED ARCHWAY
IN THE ROOM DR WHO
HAS BEEN GIVEN FOR
THE NIGHT.

MUSIC
2M-1A

TX 23/1/65

(2 next)

- 1 -

A SMALL AREA WITH
A BED OF THE PERIOD,
OPEN WINDOW, AND ETC.

ASCARIS IS WAITING
BY THE DRAPED CUR-
TAINS, DAGGER IN
HAND.

DOCTOR WHO IS
UNAWARE OF HIM. HE
SITS ON A SEAT, HIS
BACK TO THE 'DOOR'
(THE CURTAINS)
EXAMINING THE LYRE.

ASCARIS STARTS TO
MOVE FORWARD
STEALTHILY)

DOCTOR WHO: (MUSING) Mm - I
suppose the only answer is to
never be caught playing it.
(cont ...)

(ASCARIS IS NOW
RIGHT BEHIND THE
DOCTOR. HE
RAISES HIS ARM TO
STRIKE AS THE DOCTOR
STANDS, AND HALF
TURNS.

DOCTOR WHO SEES THE
BLOW COMING AND
RAISES THE LYRE HE
IS HOLDING WITH BOTH
HANDS AS A SHIELD,

(2 next)

PULL BACK
HOLDING 2-s

ASCARIS STRIKES
INTO THIS, HIS
DAGGER AND HAND
GOING THROUGH
THE WIRES.

MUSIC
2M-16

OVERLAY

DOCTOR WHO LETS
GO OF THE LYRE
AND SCURRIES AWAY,
LEAVING ASCARIS TO
GET OUT OF HIS
TANGLE WITH THE
LYRE.

THE DOCTOR DASHES
TO THE BED, IN A
VERY EXCITABLE
STATE, BUT NONE-
THELESS APPARENTLY
ENJOYING HIMSELF
CONSIDERING THE
CIRCUMSTANCES.

DOCTOR WHO: (cont) So - want
a fight do you? (cont ...)

(ASCARIS FREES HIS
HAND, AND DROPS
THE LYRE TO THE
FLOOR. HE CHASES
OVER TO THE DOCTOR,
WHO IS NOW HOLDING
THE EDGE OF A
COVERLET ON THE
BED. AS ASCARIS
RUNS TOWARDS THE
DOCTOR - THE BED
IS BETWEEN THEM -
DOCTOR WHO FLICKS
THE COVER UP AND
OVER ASCARIS' HEAD.

MUSIC
2M-1C

OVERLAY

2. 2 4 24
MCU DOCTOR

PAN HIM R.
to 2-s with
ASCARIS

ASCARIS REELS ABOUT
AS THE DOCTOR
CHORTLING WITH GLEE,
RUNS AROUND, PICKS
UP HIS LYRE, AND
STARTS TO BELABOUR
THE SHAPE THAT IS
ASCARIS' HEAD,
STICKING UP UNDER
THE COVER. (DOCTOR
WHO STRIKES WITH
THE WIRE STRINGS).

DOCTOR WHO IS
COUNTING OFF THE
BLOWS WHEN SUDDENLY

(Sh.2 on 2)

HE LOOKS AT THE
LYRE IN HIS HANDS
IN A NEW LIGHT:)

DR.WHO: Come on then. What's the
matter? Can't you take it?

(ASCARIS IS GETTING
HIMSELF UNTANGLED,
AND THE DOCTOR
PEERS AROUND THE
ROOM LOOKING FOR
SOME NEW MISCHIEF. /

3. 1 A 33
JUG in fgd.
DR. Xs and
takes it.

FINDING IT, HE
DROPS THE LYRE, AND
RUNS ACROSS TO A
PITCHER OF WATER
PROVIDED FOR RE-
FRESHMENT. HE PICKS
IT UP, FINDS ASCARIS
HOT ON HIS HEELS,
AND THROWS THE
WATER FROM THE PITCHER
INTO ASCARIS' FACE,
TEMPORARILY BLINDING
HIM.

MUSIC
2M-1d

4. 2 A 16
CM 2-s Let
ASCARIS GO
DOWN.
HOLD MCU DOCTOR.

AS ASCARIS TRIES TO
BRUSH THE WATER FROM
HIS EYES WITH BOTH
HANDS, DOCTOR WHO,
PICKING HIS SPOT,
BREAKS THE PITCHER
ON HIS HEAD. ASCARIS
FALLS TO THE GROUND.
DOCTOR WHO IS DE-
LIGHTED) /

MUSIC
2M-1e

5. 1 A 33
M.2-s
as Ascaris
recovers...

See VICKI in
bgd. R.

VICKI APPEARS AT
THE CURTAINS AND
LEANS FORWARD TO
CALL:

6. 2 A 24
LOW M.2-s
DOCTOR/ASCARIS.
PAN him down.

VICKI: Doctor? Doctor, what's
happening?

(1 next)

(DOCTOR WHO IS NOW
GRIPPING THE STAND-
ING, BUT VERY SHAKEY
AND UNSTEADY ASCARIS
BY THE WRIST.

AS WE JOIN THEM,
DOCTOR WHO EXERTS
PRESSURE IN THE
ACCEPTED FASHION
AND SPINS ASCARIS
OVER IN A VERY
EXPERT IRISH WHIP./

MUSIC
2M-1e
Stings

7. 1 A 33
M.3-s DOCTOR/
VICKI/ASCARIS

WITH ASCARIS ON
HIS BACK, DOCTOR
WHO STARTS CIRCLING
ROUND, ARMS MOVING,
LIKE AN IMPATIENT
WRESTLER WAITING
FOR HIS OPPONENT
TO RISE) /

8. 2 A 24
MCU ASCARIS

PAN HIM
to window

(ASCARIS RISES
AGAIN AS TANNI
FINALLY BEATS
HER WAY THROUGH
THE CURTAINS.
SEEING ASCARIS,
TANNI SCREAMS.

ASCARIS LOOKS AT
HER THEN AT THE
DOCTOR INVITING
HIM TO 'COME ON'
AND DECIDING
QUICKLY RUSHES
TO, AND JUMPS OUT
OF THE OPEN WINDOW
IN A PANIC.

MUSIC
2M-1f

(1 next)

- 6 - DOCTOR FOLLOWS AND
LOOKS OUT. VICKI
JOINS HIM.

BECOMES 2-s
VICKI/DOCTOR

MUCH TO DOCTOR
WHO'S ANNOYANCE:)

DOCTOR WHO: (cont) Young
woman, what did you have to interrupt
for? I'd just got
him all softened up, and ready
for the old one two.

(DOCTOR WHO DEMON-
STRATES WITH HIS
FISTS WHAT WOULD
HAVE HAPPENED TO
THE UNFORTUNATE
ASCARIS)

VICKI: Then you're all right?

DOCTOR WHO: All right? Of
course I'm all right! (THINKING)
You know, I'm so constantly
outwitting the opposition - I
tend to forget the delights,
and the satisfaction - of the
gentle art of fisticuffs.

VICKI: I realise you're a man
of many talents, Doctor - but
I didn't know fighting was among
them.

HOLD DR. into
fgd.
VICKI in bgd.

DOCTOR WHO: Oh yes, yes - I'm
one of the best. It was I who
taught
the Mountain Mauler from
Montana.

VICKI: The what?

DOCTOR WHO: You must have heard
of ... oh, no, no; of course
you wouldn't have.

(THE DOCTOR, VERY
HAPPY, MOVES
AWAY AND COLLECTS
THE COVERLET FROM
HIS BED OFF OF THE
FLOOR.

DOCTOR WHO REMAKES
HIS BED DURING THE
FOLLOWING:)

LET DR. GO R.
TRACK IN TO
MCU VICKI

DOCTOR WHO: (cont) Well, with
all that exercise I should get a
good night's sleep. Good night, Vicki.
pleasant dreams.

(VICKI LAUGHS, GOES TO HELP HIM)

VICKI: Doctor, surely we're not
going to stay here? /

9. 1 A 24
M.2-s

DOCTOR WHO: Why ever not?
(REALISING) Oh, him.

2 to B-Prison
3 in to A1-
Ext. Archway

(HE WAVES AIRILY
AT THE WINDOW)

He won't come back - I think I
can promise you that.

VICKI: I was coming to tell
you another thing. The centurion
who met us - he seems to have
gone too.

DOCTOR WHO: Yes, I'm not sur-
prised. He obviously hired that
fellow to kill me. Well, that
is to kill Maximus Whatsitus.

TIGHTEN as she
sits.

VICKI: Pettulian.

DOCTOR WHO: Mmm, yes - I really
must try to remember that name.
Well, goodnight. /

10. 3 A1 n/a
MCU VICKI

VICKI: But if he wanted you
~~dead~~ - why not take care of it
himself? /

11. 1 A 24
a/b

(DOCTOR WHO, FINISHED
BEDMAKING LOOKS AT
LITTLE IRRITATED,
BEING ANXIOUS TO
RETIRE FOR THE NIGHT)

DOCTOR WHO: Because this way he
stands no chance of being charged
with the crime ...

(3 next)

VICKI: Yes, but ...

DOCTOR WHO: (RAISING VOICE) ...
it was the accepted thing in this
age to hire an assassain,
preferably dumb, so that he
couldn't denounce you. /

12. 3 A1 n/a
CU VICKI

VICKI: Then the soldier must
have been looking in those bushes
for the body when we first met
him. /

13. 1 A 24
a/b

PAN THEM R

DOCTOR WHO: I suspected that he
was at the time. Now Good-night
Tanni. We must get an early
start tomorrow.

3 to A
Same scene

VICKI: You mean to say we're
going on?

DOCTOR WHO: Goodness me, goodness
me; how you talk! Yes we are!

VICKI: But they might try and
kill you again.

14. 3 A m/a
C.2-s
TIGHTEN to
CU DOCTOR

DOCTOR WHO: They might, yes -
but if I let little things like
that put me off, I'd never
get to see anything. One thing
you'll learn about me, child is
if I say we're going to Rome -
then we go to Rome!!
Now, you go to bed.

MUSIC
2M-2

(WE HOLD ON THE
DEFIANT FACE OF
DOCTOR WHO, AND:)

MIX TELECINE:

Photo Caption

A photo caption of
Rome.

TRACK into side street
near Coliseum.

END TELECINE.

15. 5 A
SUPERIMPOSE
CAPTION - 'ROMA'
and ZOOM IN to
fill frame.

CAMS: 2B/C-5A /BOOM B2-C1-F'pole/

16. 2 B 33

L.S.

5. INT. PRISON QUARTERS. DAY.

(5 next)

ECHO

GRAMS:
Drums.

(Sh.16 on 2)

(WE CUT INTO A
DIRTY, DARK
PRISON. A
HOLDING-PLACE
FOR SLAVES AWAITING
AUCTION. IT IS
VERY CRAMPED - A
NARROW CORRIDOR
PAST SOME 'CAGE'
CELLS. THE OUTSIDE
WALLS OF LARGE STONE
BLOCKS.

AS WE GO IN SEVCHERIA,
THE SLAVE TRADER IS
MOVING THE MARCHED
CAPTIVES DOWN THE
CORRIDOR)

SEVCHERIA: Wait here!

(SEVCHERIA ADDRESSES
THE LAST TWO;
BARBARA AND A WOMAN
SLAVE.

BARBARA'S CLOTHES
ARE TORN AND DIRTY,
AND SHE HERSELF HAS
LOST MUCH OF HER
GLAMOUR.

PUSH IN

THE WOMAN WITH HER,
HOWEVER, IS IN A
MUCH WORSE STATE,
PHYSICALLY.

BARBARA HAS TO
SUPPORT HER. SHE
COUGHS BADLY)

BARBARA: There's no more walking -
you can rest now ...

GRAMS:
Unlocking
cell door

WOMAN SLAVE: Thank you. You're
very kind ...very kind.

CRAB L past
column to POSN.C
and PAN R holding
group.

(SEVCHERIA HAS
LOCKED IN THE
OTHER SLAVES IN
THE PRECEEDING
CELL. HE NOW
MOVES TO THE
OTHER, UNLOCKS IT,
AND PUSHES BARBARA
AND THE WOMAN TO-
WARDSIT, AS HE
DOES SO HE HOLDS
ONTO BARBARA,
EXAMINING HER DRESS)

SEVCHERIA: I'd better find you
some new clothes.

TIGHTEN to
C.2-s SEVCHERIA/
BARBARA

(BARBARA PUSHES
HIM AWAY AND GOES
INTO THE CELL)

BARBARA: You needn't bother!

SEVCHERIA: Huh, it's not for
your sake - I want you looking
special at the slave auction.

(SEVCHERIA SLAMS
THE DOOR AND LOCKS
IT.

GRAMS:
Door slam

THE WOMAN SLAVE
HAS FALLEN TO THE
FLOOR.

DEPRESS and
TRACK IN to
look through
bars for C.2-s
BARBARA/WOMAN SLAVE.

BARBARA MOVES ACROSS
TO HER AND HELPS HER
SIT UP)

WOMAN SLAVE: Have we arrived?
Is this Rome?

BARBARA: Yes. This is Rome.
You feeling all right now,
comfortable?

ELEVATE and
PULL BACK as
BARBARA rises
holding 2-s.

WOMAN SLAVE: Yes - much
better. It's just this cough,
it was a long march - thirty
four days it took. Thirty four
days.

(BARBARA GETS UP
AO LOOK ROUND
THE CELL; THE WOMAN
SLAVE TRIES TO
GET COMFORTABLE.
SHE LOOKS AT
BARBARA, THEN:)

You said your friend would meet
you here.

BARBARA: Did I?

WOMAN SLAVE: Yes, on the road,
you told me all about him.

BARBARA: Oh yes, Ian.

WOMAN SLAVE: A strange name -
I've never heard it before.
(SMILES) I hope he finds you. /

17. 5 A n/a
MCU BARBARA

(BARBARA NODS, AND
SMILES A "THANK YOU". /

18. 2 C 33
M.2-s

TIGHTEN to MS
BARBARA at window.

THE WOMAN SLAVE
LEANS BACK AGAINST
THE BARS AND ALMOST
IMMEDIATELY GOES
INTO A SLEEP OF EXHAUSTION.

RECORDING RUN ON

19. 5 A w/a
CU BARBARA

BARBARA MOVES AWAY
FROM HER AND CROSSES
TO THE SMALL WINDOW.
SHE LOOKS UP, AND
OUT OF IT, TOWARDS
THE SKY)

BARBARA: If I ever see him
again ...

(WE HOLD ON BARBARA,
THEN, TAKING HER
EYELINE, WE:)

MUSIC
2M-3

CUT TELECINE:

Ext. Stock Film. Day.

A Stock Clip, in as
LONG as SHOT as possible,
and showing a Roman
Galley Slave Ship.
The sails billowing.

It is a bright sunny day.

The Galley Ship oars
are hitting, and pulling
through the water, with
monotonous regularity.

Over this Film Clip
apart from the sea
noises, we also hear
a thudding effect in
time with the oars -
in fact the Galley
MASTER thumping time.
In Addition we hear
the straining and
gasping of the CREW!

(Sound dubbed: sound of sea
noises and thudding effects,
and gasping of crew)

END TELECINE.

20. 3 B 33
CU DRUM

CAMS: 3B-1B-4A /BOOM A2/

6. INT. GALLEY SLAVE SHIP. DAY.

(4 next)

- 13 -

GRAMS:
Creaking timbers
Sea wash etc

PULL BACK and
CRAB R to see
DELOS and IAN
in L.S.

(WE COME UP ON
THE GALLEY MASTER,
STANDING BEHIND A
SOLID 'BEATING-
BOARD' AND THUMPING
OUT ON IT THE ROWING
TIME WITH TWO MALLETS.

WE CAN HEAR THE NOISE
OF THE SEA, AND THE
STRIKING OARS.

WE HOLD ON THE GALLEY
MASTER AS HE PICKS UP
A CHANTING RHYTHM)

GALLEY MASTER: In! Out! In!
Out! In! Out! (ETC.) (cont ...)

(HE IS STANDING AT
THE REAR OF THE
SLAVE DECK.

IT IS DARK IN THIS
SECTION WITH THE
LIGHT COMING THROUGH
THE OAR-SLITS.

WE CUT AWAY TO
FEATURE THE LAST
SIX SLAVES (TWO
TO AN OAR) SITTING
IN THE ROWING
SECTION. THIS IS
LOWER THAN THE
GANGWAY -- IN EFFECT
THEY SIT IN A WELL.

WE PAN ALONG, AND
'THROUGH' THE LINE
OF THREE OARS AND
THEN SEE ON THE
LAST ONE IAN,
CHAINED AND SHACKLED
TO THE OAR. HE SITS
IN THE SEAT BESIDE
THE GANGWAY.

IAN IS STRAINING
AND PERSPIRING.
HE PULLS ALONGSIDE
DELOS, A MAN OF
ABOUT THE SAME AGE
AS IAN, BUT LOOKING
MUCH OLDER DUE TO
HIS LONG HAIR AND
BEARD.

DELOS' CLOTHES ARE
IN RAGS.

IAN IS ALSO BEGINNING
TO LOOK RAGGED, TIRED,
AND UNSHAVEN.

THE GALLEY MASTER
SUDDENLY STOPS
HIS CALLING AND
BEATING)

GALLEY MASTER: (cont) Rest!

21. 4	A 33	(IAN AND DELOS, AS DO THE OTHERS. /
	C.2-s DELOS/IAN	COLLAPSE ACROSS THEIR OARS, THANK- FUL TO STOP. /
22. 1	B 24	
	HIGH M.S. GALLEY MASTER	THE GALLEY MASTER PUTS HIS WOODEN TIMERS ON THE BEATING-BOARD AND SURVEYS HIS CREW WITH A KIND OF SADISTIC AMUSEMENT)
	CRANE L as GALLEY MASTER comes d.s. to see DELOS & IAN past him.	

(THE GALLEY MASTER
LOOKS AT THE
EXHAUSTED SLAVES,
STILL BREATHING
HEAVILY AND GRATE-
FULLY RESTING, AND
HE SMILES)

GALLEY MASTER: That's right -
make the most of it. There's
supposed to be bad weather coming
up.

LOOK DOWN on
DELOS/IAN

Then CRANE DOWN
to C.2-s

(WE FEATURE IAN,
HE HAS SAT BACK
FROM THE OAR AND
IS LOOKING AT
FIVE SCRATCHED
MARKS ON THE WELL
BOARD TO HIS RIGHT)

IAN: Five days, Delos - Five
whole days.

DELOS: Days? They'll soon melt
into weeks ... then months ...
then years.

(DELOS TURNS AND
STARES BLANKLY
OUT OF THE OAR
SLIT OPENING.

IAN TUGS HOPE-
LESSLY AND DES-
PERATELY AT THE
SHACKLES AND
CHAINS ON HIS
WRISTS) /

23. 4 4 24
MCU IAN

IAN: (MORE TO HIMSELF) I've
got to get away!

(DELOS SUDDENLY
BECOMES TRANSFIXED,
AND HE REACHES OUT
TO PUT A WARNING
HAND ON IAN)

Becomes C.2-s

DELOS: Ian - land. (cont ...)

(IAN IS IMMEDIATELY
INTERESTED AND HE
TRIES FROM HIS
POSITION TO GET
THE BEST VIEW
POSSIBLE)

DELOS: (cont) It's a long way.

IAN: Well, I'm no great
swimmer, but believe me I'll
take any chance.

DELOS: If the plan works.

IAN: There's one way of finding
out.

(IAN LOOKS BACK AT
THE GALLEY MASTER,
THEN GIVES DELOS
THE 'NOD'.)

PULL BACK to see
GALLEY MASTER
bgd. L.

DELOS GIVES A
GROAN AND SLUMPS
DOWN INTO THE WELL,
APPARENTLY LIFELESS.

IAN EXAMINES HIM
BRIEFLY, THEN TURNS
TO THE GALLEY MASTER
TO SHOUT:)

Galley Master - he's dead!

(IAN RESUMES EXAMINING
DELOS, LEANING OVER
HIM TO DO SO, AND
THUS SHIELDING HIM
FROM THE GALLEY MASTER
WHO COMES RIGHT FOR-
WARD)

GALLEY MASTER: Move away. Let
me see. (cont ...)

(IAN GAUGES HIS
CHANCE, AND, AS
THE GALLEY MASTER
LEANS OVER, IAN /

24. 3 B 24
MCU IAN past
GALLEY MASTER'S
LEGS.

MAKES A SUDDEN,
DESPERATE LUNGE
TO CATCH HOLD OF
THE GALLEY MASTER'S
FOOT. HAMPERED BY
HIS CHAINS, IAN
FAILS, ALTHOUGH HE
MANAGES TO GET A
HAND TO IT. /

25. 1 B 33

HIGH M.S. past
GALLEY MASTER
onto IAN

THE GALLEY MASTER
PULLS AWAY, KICKING
OUT AS HE DOES SO
AND LASHING A 'CRACK'
WITH HIS WHIP)

GALLEY MASTER: (LAUGHING) (cont)
You'll have to do better than
that! Take your oars. Ready ...
Row. In! Out! ... In! Out! ...

(DELOS GETS UP TO
HELP IAN WHO IS
WINCING FROM
PAIN FROM THE
KICK HE RECEIVED.

IAN INDICATES TO
DELOS THAT HE IS
ALL RIGHT.

CRANE DOWN and
in to M.2-s
DELOS/IAN

IAN SITS UP AND
PULLS AT HIS
CHAINS ON HIS
WRIST INDICATING
HIS DESPERATION)

CAMS: 2C-5A /BOOM B2-C1/

26. 2 C 33

LOW M.2-s
WOMAN SLAVE/
BARBARA thru'
bars.

8. INT. PRISON QUARTERS. DAY.

(IN THE CELL BARBARA
IS WITH THE WOMAN
SLAVE, AND HOLDS
A BOWL OF FOOD AND
TRIES TO GET HER TO
EAT)

GRAMS:
Drips.

BARBARA: But you must try and
eat something.

WOMAN SLAVE: There isn't enough for both of us. Besides, I'm not hungry.

BARBARA: Don't be silly.

PULL BACK to
see TAVIUS
fgd. L.

(THE WOMAN SLAVE
THINKS, SMILES,
TAKES THE BOWL
FROM BARBARA AND
STARTS TO EAT
RAVENOUSLY.

BARBARA IS GLAD
TO SEE HER EAT
AND TURNS AWAY.

27. 5 A n/a
CU TAVIUS

WE SEE OUTSIDE
THE CELL DOOR AN
OLD, VAGUELY EVIL,
MAN - IN FACT
TAVIUS FROM CAESAR'S
PALACE - HE IS
STARING AT BARBARA,
AND AS SHE LOOKS AT
HIM, HE SMILES AT
HER. /

28. 2 C 33
a/b

BARBARA DOES NOT
RETURN THE SMILE.
SHE GIVES A LOOK
OF DISTASTE AND
TURNS AWAY FROM HIM) /

29. 5 A n/a
a/b

(On to page 20)

(2 next)

(Sh. 29 on 5)

30. 2 C 9

CU BARBARA

TAVIUS: What is your name, my
dear?/

(BARBARA DOES
NOT ANSWER)

Where do you come from? (PAUSE)
My dear, I'd like to help you.

(BARBARA STEALS A
LOOK TO SEE IF BY
ANY CHANCE HE COULD
BE TELLING THE TRUTH.)

TAVIUS TRIES TO
REASSURE HER)

You would have to trust me ...

on her rise...

31. 5 A (or 1 A)

MS BARBARA.

PAN her L to
2-s TAVIUS/
BARBARA.

BARBARA: Would I get out of
here?

TAVIUS: Yes.

BARBARA: And be free to go
where I choose?

TAVIUS: No - I'm afraid not -
I would have to buy you.

HOLD BARBARA in
fgd. holding 2-s

(BARBARA TURNS AND
MOVES AWAY. SHE
HAS REACHED HER
OWN CONCLUSIONS
ABOUT TAVIUS)

Please, you must allow me to
explain ...

BARBARA: I'm not interested.

TAVIUS: I am certain - when
you hear my proposals ...

BARBARA: Go away! I don't
have to speak to you.

(Sh.31 on 5)

32. 2 C 33

MCU TAVIUS

PAN him L to
2-s SEVCHERIA/
TAVIUS

(TAVIUS IS ABOUT
TO TRY A NEW TACK
WHEN HE HEARS
SOMEONE APPROACHING.
HE TURNS AND WE CUT
TO INCLUDE SEVCHERIA,
ARRIVING WITH AN
ARMFUL OF CLOTHES.

TAVIUS MOVES ALONG
THE CORRIDOR TO MEET
HIM AND THEY STOP TO
TALK)

TAVIUS: The young woman at
the end. How much?

SEVCHERIA: I'm sorry, Tavius
- no private sales. She's being
sold by auction.

TAVIUS: I'll give you a fair
price.

(SEVCHERIA LAUGHS
QUIETLY)

SEVCHERIA: I believe you would,
but the answer's still no.

TAVIUS: I see - you think
you'll get a much higher figure
than I can offer?

LEAVE TAVIUS and
PAN SEVCHERIA R
to cell.

SEVCHERIA: We'll see at the
auction won't we, Tavius?

(SEVCHERIA SMILES
AND WALKS ON.

WE LOSE TAVIUS AS
WE PAN WITH THE
SLAVE TRADER.

HE STOPS AT BARBARA'S
CELL AND UNLOCKS THE
DOOR. HE OFFERS THE
CLOTHES TO BARBARA)

GRAMS:
Unlocking
cell door

TRACK in to
open door for
3-s SEVCHERIA/
WOMAN SLAVE/BARBARA. Here!

(BARBARA TAKES THEM,
EXAMINES THEM, THEN
TURNS TO SEVCHERIA
AS HE IS CLOSING
THE DOOR)

BARBARA: There's only one set
- what about her?

PULL BACK with
SEVCHERIA

SEVCHERIA: She won't be needing
any new clothes.

(BARBARA TAKES THIS
IN, THEN:)

BARBARA: Where's she going?

LET SEVCHERIA
GO L.

SEVCHERIA: She'd fetch no price
at all at the sale. She'll be
taken to the Coliseum - and
thrown into the arena.

MUSIC
2M-4a

TIGHTEN to
CU BARBARA

(SEVCHERIA SMILES
AND MOVES AWAY
HAVING LOCKED THE
DOORS.

GRAMS:
Lock
Doors

PAN DOWN to
M.S. WOMAN SLAVE

BARBARA REACTS IN
HORROR, AND TURNS
TO LOOK AT THE WOMAN
SLAVE STILL FINISHING
OFF THE FOOD AND NOT
HAVING HEARD SEVCHERIA.

WE HOLD A SHOT OF
THE WOMAN, GET BARBARA
IN CLOSE-UP, AND THEN
WE:)

Ext. Stock Film. Day.

MUSIC
2M-4B

A SHOT of the sky. It
is dark and a storm is
raging. Lightning is
flashing and the thunder
roars. We can hear the
wail of the wind and the
rain beats down.

CUT

The sea being struck
by the full force of the
storm. Great waves rise
up and the wind blows off
a strap. The noise is
deafening as the storm
reaches its peak.

END TELECINE

33. 1 B 50

CAMS: 3B-1B-4A /BOOM A2/

MLS

Rising and
falling
motion.

9. INT. GALLEY SLAVE SHIP. NIGHT.

(THE GALLEY MASTER,
FEAR IN HIS EYES,
BEATS OUT A FAST
TIME WITH HIS
MALLETS ON THE
BEATING-BOARD.

GRAMS:
Storm
etc.

WE CAN STILL HEAR
THE NOISE OF THE
STORM AT FULL FORCE,
AND, EVEN OVER THIS THE
GROANING AND CREAKING
OF THE SHIP'S TIMBERS
TAKING THE STRAIN)

(On to page 24)

(3 next)

GALLEY MASTER: (SHOUTING) In!
Out! In! Out! If anyone
breaks time, he'll be thrown
over the side. In! Out!
In! Out!

(THE GALLEY
MASTER UNABLE
TO KEEP SHOUTING
OVER THE STORM
NOISES RETURNS
TO JUST BEATING
TIME.

IAN AND DELOS
STRUGGLE TO
CONTROL AND
ROW THE OAR.

CRANE DOWN and
in to M.2-s
DELOS/IAN

THE CAMERA
MOVEMENT SUGGESTS
THAT THE GALLEY
SHIP IS BEING
THROWN AROUND
IN AN UNCONTROLLABLE
FASHION)

DELOS: The ship won't take much
more of this, Ian.

34. 3 B 33
MLS GALLEY MASTER

IAN: Nor will we! /

PULL BACK and
PAN HIM R.

(SCARCELY BEING
HEARD OVER THE
NOISE OF THE
ELEMENTS THE
GALLEY MASTER
THROWS THE MALLETS
DOWN AND COMES
ROUND ONTO HIS
GANGWAY WALK.

HE TAKES THE
WHIP FROM HIS
BELT AND BELABOURS
THE UNSEEN (AND
UNEXISTENT) 'CREW'
ON THE OPPOSITE
SIDE TO IAN'S)

35. 4 A 24
M.2-s DELOS/IAN

GALLEY MASTER: (SHOUTING)
Harder! Row harder! /

(Sh.35 on 4)

(WE GET A TWO
SHOT OF DELOS
AND IAN)

(DELOS COLLAPSES
BACK AWAY FROM
THE OAR)

IAN: Try and row Delos,
he'll kill you!

DELOS: Ian, I can't ... I can't ...

(IAN, TRYING TO
HOLD THE OAR
WITH ONE HAND
HAS LIFTED DELOS
AND LAID HIM
ACROSS THE OAR.

IAN NOW ROWS
DOING BOTH THEIR
WORK.

OVER THIS WE HEAR
THE WHIP CRACKING.

AS THE GALLEY
MASTER MOVES
TO STAND NEAR
IAN AND DELOS
WE:)

CUT TELECINE:

Ext. Stock Film. Day.

A flash of lightning
cracks across the sky,
and the thunder
rumbles on.

(Sound dubbed: sound of
cracks of lightning and
thunder rumbling)

CUT

The sea is now a
turbulent cauldron,
the water spiralling
and heaving in great
waves.

END TELECINE.

CAMS: 3B-1B-4A /BOOM A2/

36. 3 B 9

CU GALLEY
MASTER

10. INT. GALLEY SLAVE SHIP. DAY.

(Sh.36 on 3)

(A TIGHT TWO SHOT
WITH IAN ROWING
AND DELOS
RECOVERING AND
TRYING TO HELP.

THE CREAKING OF
THE TIMBERS OF
THE SHIP ARE NOW
MUCH MORE
PRONOUNCED)

37. 4 A 33
MLS

GALLEY MASTER: (VOICE OVER;
SHOUTING) Keep rowing ...
(SCREAMING) Keep rowing! /

(Big movement)

(IAN LOOKS UP
AND AROUND AS
WE HEAR THE SOUND
OF THE TIMBERS
SPLITTING.

GRAMS:
Crash

THERE ARE CRASHES
AS THE SAILS OF
THE SHIP HIT
THE DECK ABOVE)

IAN: The ship! It's breaking
up!

38. 3 B 24
MS GALLEY MASTER

DELOS: (SHOUTING) We'll be
pulled down with her. /

(WE FEATURE THE
GALLEY MASTER.

PAN HIM R

HE LOOKS UP TO
THE CEILING,
HORRIFIED FEAR
ETCHED ON HIS
FACE. HE BACKS TOWARDS
IAN AND DELOS. /

39. 4 A 24
C.2-s DELOS/IAN

(3 next)

(Sh.39 on 4)

40. 3 B 24 IAN: Delos! Get ready! /
MLS GALLEYMASTER/
DELOS/IAN

(IAN, WHEN IN
REACH, GRABS
THE GALLEY MASTER
AND PULLS HIM
DOWN INTO THE
WELL.

GRAMS:
Crunch

DELOS, TRYING
TO STAND, PULLS
HIM UNDER THE
OAR)

41. 1 B 50 The key! Find his key! /
LOW L.S.

VERY QUICK
CRANE UP and
OVER

(IAN STANDS TO
LEAN ACROSS,
AND, AS HE DOES
SO A LARGE
TIMBER ABOVE
BREAKS AT THE
REAR OF THE SHIP.

THE TIMBER FALLS
DOWN AND ACROSS
HITTING IAN.

HE SLUMPS FOR-
WARD WITH A
GROAN, UNCONSCIOUS)

GRAMS:
Sound of
wreck

CUT TELECINE:

Ext. Stock Film. Day.

A further, final, clip
of the raging sea.
(Of course, if
available, one could
show a sequence of a
Galley Ship breaking
up in a storm?)

END TELECINE. FADE OUT

BREAK IN RECORDING NO.1

(4 next)

1 to C/2 to D/3 to C/4 to B - Market/

5 to B - Court/

A stay - Galley

B to 3 - Market

C to 2 - Beach

FADE IN

CAM: 3C-4B-1C-2D /BOOM B3/

42. 4 B 33 (pushing 1's cable)

MLS FEET

11. EXT. MARKET SQUARE. DAY.

PAN UP as
VICKI and
DOCTOR enter
to M.2-s

(A SECTION OF THE
MARKET SQUARE IN
ROME.

GRAMS:
Market chatter
Poultry, etc.

THERE ARE
CITIZENS AND
ROMAN SOLDIERS
MILLING AROUND
A RAISED DIAS
SET IN ONE
CORNER. IT HAS
STEPS LEADING UP
TO IT.

WE FRAME THIS
INTO A TIGHT,
BUSY, SHOT TO
GIVE THE EFFECT
OF A LARGE CROWD.

WE PAN RIGHT
SLIGHTLY AND
SEE DOCTOR WHO
AND TANNI WALKING
INTO FRAME.

TANNI IS LOOKING
ALL AROUND - THE
DOCTOR IS
INTERESTED IN
THE CROWD)

VICKI: It's wonderful, Doctor -
can we explore?

DOCTOR WHO: I don't see why
not, child. For a little while
anyway, then we must "present-
our-credentials" so to speak,
before night falls.

VICKI: You're not planning
to visit, Nero?

DOCTOR WHO: Don't keep telling me what I'm not going to do. Besides, I've been invited - who am I to disappoint Caesar?

43. 3 C 33 on look...
 LS past VICKI/
 DOCTOR on to
 slaves.

4 to C - Beach

(TANNI IS NOT
 SURE WHETHER SHE
 IS PLEASED OR
 FRIGHTENED.)

SUDDENLY THE
 CROWD REACTS
 IN SOUND.

DOCTOR WHO LOOKS
 AND SEES THE
 FIRST COUPLE OF
 SLAVES BEING LED
 ONTO THE ROSTRUM.

DECIDING THAT
 TANNI SHOULD NOT
 SEE THIS AUCTION,
 HE TAKES HER BY
 THE ARM)

VICKI: What's going on here,
 Doctor?

DOCTOR WHO: Nothing to interest
 you, child.

Come Vicki - if
 you want to see Rome we mustn't
 delay.

LET THEM GO
 and see
 BARBARA in
 bgd.

(THE DOCTOR FIRMLY
 STEERS TANNI
 AWAY - HE HIMSELF
 CASTING ONE LAST
 LOOK AT THE
 SLAVES AND LOOKING
 AWAY SECONDS
 BEFORE BARBARA
 IS LED ONTO THE
 DIAS.

WE FOLLOW THE
 DOCTOR AND TANNI
 AWAY FROM THE NOW
 CHEERING AND
 SHOUTING CROWD, AND
 THEN LOSE THEM AS
 THEY LEAVE THE
 SQUARE.

44. 1 C 50
 HIGH L.S. past
 SEVCHERIA on to

WE CUT BACK TO
BARBARA ON THE
DIAS AS SHE IS
PUSHED FORWARD
BY SEVCHERIA.

CRANE L and
PAN R to HOLD
BARBARA/SEVCHERIA

THIS TO THE
DELIGHTED
ACCLAMATION OF
THE CROWD.

SEVCHERIA HOLDS
UP HIS HAND AND
QUIETENS THE
CROWD)

SEVCHERIA: I'm delighted to
see that you appreciate the
merchandise. (PAUSE) I hope
you show how much so when we
start the bidding.

CRANE R and PAN L
to shoot past
SEVCHERIA on to
crowd.

(THE CROWD
REACTS.

SEVCHERIA AGAIN
SILENCES THEM,
HOLDING UP HIS
HANDS)

45. 3 C n/a
CU BARBARA

Very well, Gentlemen - how
many sesterius am I bid for
this fine example of the
hard-working, beautiful/
Brittanic race?

(1 CRANE L)

VOICE: (OVER) Five hundred!

(THE CROWD
LAUGHS.

SEVCHERIA JOINS
IN)

46. 1 C 33
MS CROWD and
BARBARA'S FEET.

SEVCHERIA: Come sir - we are
all amused at your joke - but
today we are only interested
in serious offers. (cont ...)

(A MEMBER, OR
MEMBERS OF THE
CROWD, REACH OUT
TO GRAB BARBARA,
SHE KICKS THEIR
GRASPING HANDS
AWAY)

47. 3 C w/a SEVCHERIA: (cont) Take note
MLS CROWD and of the fiery spirit, gentlemen -
BARBARA/SEVCHERIA think before you bid. Then
double it!

(THE CROWD REACTS
AS HE GRIPS
BARBARA BY HER
SHOULDERS AND
TURNS HER TO BE
EXAMINED BY ALL
SECTIONS OF THE
CROWD.

BARBARA FIGHTS
AGAINST HIM TO
THE BEST OF HER
ABILITY)

VOICE TWO: (OVER) Two thousand
sestertius.

VOICE ONE : (OVER) Two
thousand, five hundred!

SEVCHERIA: Nearly a fair
price, gentlemen - but you can
do better than that.

48. 1 C 9 TAVIUS: (VOICE OVER) Ten
CU TAVIUS (HIGH) thousand! /

49. 2 D 33 (THE CROWD REACTS
MLS WITH 'OOO'S' AND
/3 to D - Palace / WHISTLING THROUGH
THE TEETH)

50. 3 C n/a SEVCHERIA: Ten thousand?
CU BARBARA (cont ...) /

(Sh.50 on 3)

51. 1 C 24
MCU TAVIUS
PAN UP to
SEVCHERIA
then to
C.2-s SEVCHERIA/
BARBARA

(SEVCHERIA LOOKS
FOR THE BIDDER,
AND BY THE DIAS
WE SEE TAVIUS
SMILING UP AT
BARBARA.
WE CUT TO
SEVCHERIA AND
BARBARA AS:)

SEVCHERIA: (cont) You go to
Tavius after all, my dear.

52. 2 D 9
CU TAVIUS
1 to D - Beach

(GET BARBARA'S
REACTION BEFORE
AND AFTER A
SHOT OF TAVIUS'
SMILING, NEAR
LEERING FACE)

CUT TELECINE:

Ext. Stock Film. Day.

A SHOT showing a
deserted, supposedly
Mediterranean, beach.
Reeds, rushes, or
bushes in the fore-
ground, then the beach,
and beyond the sea,
white flecked with
tiny waves.

It is a bright, sunny
day, and we can hear
the calming, soothing,
chopping sound of the
water.

(Sound dubbed: sound
of the chopping water)

END TELECINE.

2 to E - Palace

GRAMS:
Seawash

MUSIC
2M-5

53. 4 C 33

CU IAN

12. EXT. BEACH. DAY.

PULL BACK to
see feet behind
him.

CAMS: 1B-4C /BOOM C2/

GRAMS:
Seawash

(1 next)

(Sh.53 on 4)

(WE COME UP ON
A SECTION OF
BEACH WHERE THE
SAND MEETS THE
VEGETATION -
MATCHED TO THE
AVAILABLE FILM
SHOT.

WE CAN STILL
HEAR THE SEA
NOISES. (THIS IS
JUST A VERY SMALL
SIDE SET)

GRAMS:
Gulls

PULL BACK as
IAN turns for
M.2-s DELOS/IAN

IAN, STILL
CHAINED AT THE
WRISTS, BUT HIS
FEET AND LEGS
FREE, IS SLUMPED
FACE DOWN IN THE
SAND.

AS WE GO IN HE
STARTS TO COME
ROUND. HIS EYES
FLICKER OPEN,
AND AS HE TURNS

IAN: Delos!

(IAN RISES AND,
REACTING IN
PAIN, PUTS HIS
HANDS TO HIS
HEAD. HE IS
THEN AWARE OF
THE CHAINS AGAIN)

DELOS: Now you've come round,
we'll try and get those off -
I've found a couple of rocks.
(cont ...)

(DELOS MOVES ACROSS
TO IAN, AND, AS
THEY WORK, PUTTING
ONE CHAIN SHACKLE
ON A ROCK AND
INTENDING TO HIT
IT WITH THE OTHER:)

(1 next)

(Sh.53 on 4)

DELOS: (cont) You've been
unconscious a long time, Ian
I was beginning to worry.

(IAN IS STILL
VERY SHAKY.
HE FROWNS AS
HE TRIES TO
RECOLLECT) /

54. 1 D 24 (if there)

HIGH X-s
DELOS/IAN

IAN: Delos, what happened?
I remember the storm ...

DELOS: The ship was smashed
to pieces - you were struck
by a falling timber ...

(IAN RUBS HIS
HEAD AT THE
THOUGHT)

IAN: So that was what it was.

DELOS: You remember you
grabbed the Galley Master?

IAN: Yes - yes, I remember
that.

DELOS: Well I got the key
from him. I had time to free
us, except for your wrists,
and after that - well, I
managed to get to here. The
ship went down.

(DELOS IS READY
TO SMASH WITH
THE ROCK)

IAN: You saved my life.
Delos, I ...

55. 4 C 24
CM 2-s

DELOS: Yes, yes. Let's get
these off shall we? / (cont ...)

(Sh.55 on 4)

(IAN SMILES AT
DELOS' EMBARRASS-
MENT OF THANKS
TO BE RECEIVED,
THEN TURNS HIS
HEAD AWAY AS
DELOS SMASHES
DOWN WITH THE
ROCK.

IAN WINCES
WITH PAIN AND
ALMOST CRIES
OUT)

DELOS: (cont) That's all
right - just one more.

(THEY SET UP
THE OTHER
SHACKLE AS:)

I managed to have a look
round.

We must be somewhere
near Rome.

(IAN IS IN
PAIN, HE GRITS
HIS TEETH)

IAN: We can't be far away -
the ship was travelling South.
Perhaps that's where we were
heading.

DELOS: Perhaps. Ready, Ian.
(cont ...)

(THE SHACKLE IS
SET UP.

IAN HOLDS ON
AND TURNS AWAY.

DELOS STRIKES
ONCE, IS NOT SO
SUCCESSFUL THIS
TIME AND STRIKES
AGAIN.

IAN WINCES WITH
PAIN EACH TIME
UNTIL FREED.
THEN:)

DELOS: (cont) That's it ...

(DELOS THROWS
THE ROCKS AND
CHAINS INTO
THE BUSHES AS
IAN RUBS HIS
WRISTS) /

56. 1 B 33
HIGH 2-s

IAN: Thanks.

DELOS: You all right now? To
travel I mean, we must get
away from here.

IAN: Yes, I'm fine.

CRANE DOWN to
level shot as
they rise.

DELOS: Good. We'll have a
better chance if we stick
together. Now, if we head
North ...

IAN: Sorry, Delos - I'm going
to Rome.

DELOS: Rome? Ian you're
mad ...

IAN: You don't have to come,
Delos. A friend of mine was
taken there. I've got to find
her!

TIGHTEN to
C.2-s fav. IAN

DELOS: ... Rome?

GRAMS:
Gulls

57. 3 D m/a
M.2-s BARBARA/
TAVIUS

CAMS: 2E-3D /BOOM B1/

13. INT. PALACE APODYTERIUM.

(2. next)

TAVIUS: ... So, that's the story my dear. I saw you with that poor woman slave - and I realised then, by the way you looked after her, that I would have to help you.

BARBARA: I only did what most people would have done, Tavius.

TAVIUS: Oh, I think not - 'most people' look after themselves in such a situation. You are kind and considerate./

58. 2 E 16
MCU BARBARA

59. 3 D m/a
M.2-s

BARBARA: Thank you./

TAVIUS: Unfortunately I cannot give you your freedom - you are still a slave, but at least as a servant to Poppea, here in Nero's house, life will be more pleasant than it could have been.

60. 2 E 16
MCU BARBARA

BARBARA: I'm very grateful for what you've done, Tavius - but I may as well tell you that I don't intend to stay here./

61. 3 D n/a
MCU TAVIUS

TAVIUS: Escape you mean? Well, I can't stop you but I would suggest you consider it very carefully. If you do leave, and are ever recaptured - / it would mean your death.

62. 2 E 9
CU BARBARA

63. 3 D n/a
MCU TAVIUS

BARBARA: Yes, I know./

PULL BACK to
TAVIUS/BARBARA

TAVIUS: ... I select and buy the slaves, fortunately I don't have to answer for them. (cont ...)

MESSANGER in L
bgd. for 3-s

(OVER THE LAST COUPLE
OF LINES A COURT
MESSENGER APPEARS
AND STANDS IN THE
ARCHWAY, WAITING.
TAVIUS MOVES ACROSS)

TAVIUS: (Cont) Yes?

64. 2 E 16
MCU TAVIUS

COURT MESSENGER: Maximus
Pettulian, from Corinth, has
arrived, sire - with a small
girl. He requests an audience
with Caesar Nero.

65. 3 D m/a
3-s a/b

TAVIUS: Pettulian? Very well. /
ask him to come in.

(THE COURT MESSENGER
BOWS, AND MOVES
TOWARDS THE EXIT)

TAVIUS: Now where were we,....
No - wait.

(THE MESSENGER FLUSHES
AND TURNS AS HE
ARRIVES AT THE EXIT)

66. 2 E 24
M.2-s TAVIUS/
BARBARA

TAVIUS: On second thoughts,
perhaps it would be better
if I came to see him. (TO
BARBARA) Excuse me, I'll
instruct you in your duties
later.

TRACK IN to
MCU BARBARA

BARBARA: Yes, of course.

/BOOM C3/

CAMS: 5B-1E-2F-4D(pushing 2's cable)

67. 1 E 50
L.S. COURT

14. INT. COURT. DAY.

(ECHO)

2 to F- Court

(THE COURT IS
A LARGE OPEN
AREA, PILLARS
ALL ROUND, A
STONE FLOOR, AND
ROOM DECORATIONS.
A WAITING HALL.

WE COME UP ON
DOCTOR WHO,
CLUTCHING HIS
LYRE, AND TANNI
STANDING BESIDE
HIM, APPARENTLY
A LITTLE OVERWHELMED)

HOLD THEM to fgd.

DOCTOR WHO: I shouldn't think
there's a soul in this place
who knows me, child. There
really is no need for you to
worry.

Well, I'll try not to
Doctor.

(IN THE BACK-
GROUND TAVIUS
APPEARS AND
MOVES TOWARDS
THE DOCTOR)

SEE TAVIUS
bgd. R.

TAVIUS: Maximus Pettulian?

(THE DOCTOR TAKES
NO NOTICE. HE
STARES AROUND
THE WAITING HALL.

TIGHTEN to C.2-s
DOCTOR/VICKI as
TAVIUS joins

TANNI LOOKS
WORRIED, DIGS
THE DOCTOR WITH
HER ELBOW)

VICKI: Doctor! That's you!

DOCTOR WHO: What? Oh, yes.
(UP) Yes?

(THE DOCTOR TURNS
TO TAVIUS EXPECTING
A FORMAL GREETING,
INSTEAD)

(4 next)

TAVIUS: (SECRETIVE) I am
Tavius - there was trouble,
but I dealt with it. He's in the
Apodyterium.
DR.WHO: In the what?
TAVIUS: Apodyterium.
DOCTOR WHO: Oh? Really?
Well done!

(DOCTOR WHO TURNS
TO TANNI, AND,
WITH TAVIUS
LOOKING OFF AT
THE COURT
MESSENGER WHO
HAS APPEARED,
THE DOCTOR
SHRUGS HIS
SHOULDERS AND
REACTS WITH AN
"I DON'T KNOW
WHAT THE FELLOW'S
TALKING ABOUT"
EXPRESSION.

EASE OUT to see
MESSENGER bgd. R.

THE COURT
MESSENGER COMES
TO ATTENTION
AND ADDRESSES
THE ROOM)

COURT MESSENGER: (ANNOUNCING)
Caesar Nero - Emperor of
all Rome.

VICKI: Doctor, I'm going to see
Nero.

(THERE IS A FEW
SECONDS DELAY
THEN NERO ENTERS
THE ROOM. /

FANFARE
2M-6

68. 4 D m/a
3-s NERO & SLAVES

ZOOM IN to
CU NERO.

HE HAS PAPER
AND WRITING
MATERIALS AND IS
COMPOSING POETRY
NO DOUBT, AND,
HAND TO HEAD AND
TORTURED EX-
PRESSION, IS DOING
THE FULL CREATIVE
BIT.

NERO: (BURPS)

HE IS FOLLOWED BY
A COUPLE OF
COURTIERS HOLDING
TRAYS OF
ADDITIONAL WRITING
MATERIALS, DRINKS,
ETC) /

69. 1 E 33
C.2-s VICKI/
DOCTOR

DOCTOR WHO: The royal felicitations.

(2 next)

(Sh.69 on 1)

EASE OUT to
see NERO.

(NERO COMES OUT
OF HIS 'MOOD'
AND LOOKS AROUND,
WIDE EYED)

70. 2 F 16
C.2-s VICKI/DOCTOR

NERO: Someone spoke. Did I
give permission to speak?
Tavius, did I give permission? /

71. 5 B n/a
CU NERO

DOCTOR WHO: Caesar Nero,
the young girl ... /

72. 1 E 33
Group.

NERO: Now he's at it! (SHOUTS)
How can I work with all this
noise? /

TAVIUS: Maximus Pettulian ...

NERO: Maximus Pettulian.
(POINTS AT DOCTOR) He is
Maximus Pettulian?

TAVIUS: Yes, and ...

73. 2 F 24
MS DOCTOR

NERO: The lyre player? From
Corinth? /

PULL BACK to
2-s DOCTOR/NERO

DOCTOR WHO: In person!

(NERO LIFTS A
HAND CLICKS HIS
FINGERS QUICKLY
SEVERAL TIMES)

(THE COURT
MESSENGER RUSHES
FORWARD AND PLACES
A SEAT FOR NERO.

(4 next)

(Sh.73 on 2)

NERO SITS
DOWN, THEN
LOOKS AT THE
DOCTOR. HE
WAVES AIRILY)

74. 4 D 9 NERO: (cont) Play ... /
CU VICKI

75. 1 E 33 DOCTOR WHO: Your command is
GROUP a great honour ...

NERO: True.

(TANNI REACTS
WITH HORROR -
NO IDEA AT HOW
THE DOCTOR IS
GOING TO GET
OUT OF THIS)

DOCTOR WHO: However with such
a great musician as yourself
present, I would take
inspiration from your
example.

(NERO TOYS WITH
THIS IDEA, VERY
SUSEPTABLE TO
FLATTERY, AND
EVENTUALLY HOLDS
OUT HIS HAND)

NERO: Oh, very well. A stool.

(HE TAKES THE
LYRE OFFERED BY
THE DOCTOR,
PLUCKS A STRING
OR TWO, THEN
RUNS HIS HAND
CROSSLY ON THE
STRINGS MAKING A
TERRIBLE NOISE
IN THE PROCESS)

MUSIC
2M-7

TIGHTEN as NERO
takes lyre to
MCU NERO.

This is an inferior instrument.
I cannot ... Bring me the
Imperial lyre. /

76. 2 F 33
LS VICKI to
NERO

(1 next)

77. 1 E 9 DR. WHO: Beautiful. Beautiful. /
CU NERO (Reaction)

78. 5 B r/a /
CXS VICKI/DOCTOR Did you see that, my child?
An instant composition.

1 to F-Palace

(THE DOCTOR BACK TO NERO
PULLS ALL SORTS OF FACES
AT VICKI, AND POINTS TO
HIMSELF, HE IS TRYING TO
GET OVER) /

79. 2 F 24
M.2-s VICKI/
DOCTOR

VICKI: (FOLLOWING DR. WHO) Yes, I
did Maximus. (CATCHING ON) Could
you play it?

DR. WHO: What me - well, I'll try -
with Caesar's permission, of course.

(NERO, BAFFLED, HANDS BACK
THE LYRE.

MUSIC
2M-8

PAN DOCTOR R
to 2-s DOCTOR/NERO

DR. WHO PLUCKS TWO STRINGS
THEN RUNS HIS HAND OVER IT
AS DID NERO.)

80. 4 D 9
CU VICKI

(APOLOGETICALLY) The best I
can do I'm afraid. /

81. 5 B m/a
M.2-s DOCTOR/NERO

VICKI: (CATCHING ON AGAIN)
No - it wasn't as good ... /

NERO: Of course it wasn't

(NERO PLAYS. OFFERS
LYRE TO DOCTOR)

MUSIC
1M-1

82. 2 F 16
MCU DOCTOR

NERO: Try this. /

DOCTOR WHO: That would be
impossible. After such exquisite
playing I wouldn't presume. This
must go to the temple. /

83. 5 B w/a
GROUP

TIGHTEN to
2-s DR/NERO

2 to G - Market

NERO: And the Imperial footprint ...
Tigilinus! (TO DR.) Have you eaten?
We will talk and play together
later, Maximus - when you have
eaten and practised.

(NERO STANDS
AND MOVES AWAY,
AGAIN GOING
'CREATIVE.'

Let NERO GO
tighten to
C.2-s DOCTOR/
VICKI

VICKI AND THE
DOCTOR, LEFT
ALONE:)

DOCTOR WHO: Yes - I thought
I got out of that rather well.

VICKI: What happens when he
asks you to play again, Doctor?

TRACK IN to
CU DOCTOR

DOCTOR WHO: Yes ...
(REALISING) Mmm?

(WE HOLD ON THE
DOCTOR'S WIDE
EYED FACE AND
CONSIDERING THE
POSSIBILTY, AND
WE:)

84. 3 C w/a
L.S. twds.
arches

CAMS: 3C-2G /BOOM A3-Fishpole/

15. EXT. MARKET SQUARE. DAY.

(IT IS NOW LATER
IN THE DAY -
THERE ARE VERY
FEW PEOPLE IN
THE SQUARE.

GRAMS:
Distant
laughter
and
chatter

WE TAKE IN THE
SCENE AND
ANGLE ROUND.

IAN and DELOS
enter.

WE SEE IAN, AND
DELOS, MOVING
INTO AND HIDING
OUT OF SIGHT,
IN A DOORWAY OR
SIMILIAR COVER.

(Sh.84 on 3)

TRACK IN to
see them
behind arch.

WE CUT TO
JOIN IAN AND
DELOS - THEY
BOTH KEEP A
SHARP EYE OUT)

TIGHTEN to
C.2-s

DELOS: All right, Ian. Rome!
What now?

IAN: To tell you the truth,
Delos, I hadn't thought that
far ahead.

(On to page 45)

(2 next)

DELOS: Then I suggest you start -
we don't exactly look like
respectable citizens of the capital.

IAN: (SMILING) Yes, that's true
enough - all right, we'll find
somewhere to clean up. Then ...
Well, Barbara must have been sold
. I suppose. We'll work from
there.

DELOS: It'll be hopeless ...

IAN: . Delos - you
don't have to stay.

DELOS: I know, Ian. I know. Ah,
we've been lucky so far, who's
to say it won't hold?

(WE CUT AWAY TO
SHOW A COUPLE
OF ROMAN SOLDIERS.
THEY REACT TO
SOMETHING THEY
SEE AND MOVE OFF.

IAN AND DELOS ARE
IN THE DOORWAY)

85. 2 G 33

HIGH M.2-s
IAN/DELOS
and soldiers
fgd.

IAN: All right. Let's go./

(THEY MOVE OUT
AND IMMEDIATELY
THE ROMAN SOLDIERS
ARE ON THEM, THEIR
SWORDS AT THE
READY.

GRAMS:
STING
M-1 (?)

/3 to D- Palace/

TRACK IN as
they back to
pillar.

WE GET A REACTION
FROM IAN AND DELOS
AS THEY EXCHANGE
A GLANCE THEN THE
SWORDS ARE AT THEIR
THROATS. WE HOLD)

86. 1 F 50

L.S. past fgd.
columns.

CAMS: 1F-3D /BOOM B1/

16. INT. PALACE COURT. DAY.

(Re-arranged set)

VICKI & DOCTOR
enter from fgd. R.

- 45 -

(3 next)

(THIS IS JUST
A SMALL SECTION
OF THE COURT -
A CORNER IN THE
EXISTING COURT,
OR FROM THE
'CHANGING ROOM'
SET.

AS WE WATCH VICKI
MOVES INTO
FRAME. SHE LOOKS
BACK FOR DOCTOR
WHO. HE FOLLOWS
HER ON SLIGHTLY
IRRATABLY)

TIGHTEN to M.2-s

VICKI: This must be the Apodyterium
Doctor, I wonder what
Tavius menat?

DOCTOR: How should I know, child?
I can't for the life of me think
why I agreed to come here ...

VICKI: Because you're as curious
as I am, Doctor.

DOCTOR: Curious? Me? Nonsense.
The fellow must have been mistaken.
Thought he was talking to someone
else, I shouldn't wonder.

(VICKI STARTS TO
MOVE AROUND)

VICKI: Well, we may as well have
a look around now we're here. Or
would you rather we forgot it?/

87. 3 D 24
MCU DOCTOR

- 46 -

(1 next)

(THE DOCTOR WAVES
HIS HAND AIRILY.
HE IS IN FACT
BURNING WITH
CURIOSITY, BUT
TANNI HAS TAKEN
THE INITIATIVE
BY SUGGESTING
THEY LOOK IN THE
FIRST PLACE.

PAN DOCTOR R
to pick up
VICKI for MCU

DOCTOR WHO
GENERALLY "EGGS"
THE OTHERS ON,
NOW THE POSITION
HAS CHANGED, THE
DOCTOR - CUSSED
AS EVER - IS
TRYING TO MAKE OUT
HE ISN'T INTERESTED)

DOCTOR: What? No. No. As you say -
we may as well explore.

(THE DOCTOR STARTS
TO LOOK AROUND AND
TANNI GIVES A
KNOWING SMILE BEHIND
HIS BACK. MUCH AS
TO SAY I'M LEARNING
ABOUT YOU FAST
DOCTOR. SHE THEN
MOVES OFF SLIGHTLY,
SEARCHING.)

88. 1 F 24
MS DOCTOR

DOCTOR WHO FINDS
HIMSELF AT THE DRAPE
BESIDE THE STONE
PILLAR. HE PULLS
IT ASIDE, THEN LOOKS
DOWN AT THE FLOOR.

MUSIC
2M-9

QUICK TRACK IN
to feet.

A SOLDIER IS SLUMPED
THERE. WE DO NOT
SEE HIS FACE. DOCTOR
WHO BENDS DOWN TO
LOOK AT HIM, AND TANNI
JOINS IN TOO. THE
SOLDIER IS WEARING
THE CENTURION COSUME
OF EPISODE ONE)

PAN UP to
C.2-s DOCTOR/
VICKI

DOCTOR: Strange ... very strange ...

VIVIAN: It's the centurion who found us - and took us to the house.

DOCTOR: I'M well aware of that, child - but what does it mean? What does it mean? Umm?

(WE CLOSE ON
THE PUZZLED FACE
OF DOCTOR WHO,
AND:)

CAMS: 4E-2H-5A /BOOMS A4-C1/

89. 4 E 33

Thru' legs
shot of IAN
and DELOS
thrown into
cell.

17. INT. PRISON QUARTERS. DAY.

(WE COME UP ON
THE CELLS AS IAN
AND DELOS ARE
THROWN, AND PUSHED
INTO THEIR CELL -
AND THE DOOR SLAMS
ON THEM.
SEVCHERIA THEN LOCKS
THE DOOR AS IAN
AND DELOS RISE TO
THEIR FEET.

GRAMS:
Drips

GRAMS:
Door
slams
locked

THEY ARE IN THE CELL
NEXT TO THE WOMAN
SLACE (AND PREVIOUSLY
JOINTLY OCCUPIED BY
BARBARA) THE WOMAN
LOOKS UP AT THEM IN
A DISINTERESTED SORT
OF WAY.

90. 2 H 24

HIGH C.2-s
SEVCHERIA/IAN
DELOS bgd R.

IAN RECOVERS AND
RUNS TO THE CELL DOOR
IN AN ATTEMPT TO
GRAB SEVCHERIA THROUGH
THE BARS. THE SLAVE
TRADER LAUGHS, AND
MOVES BACK)

SEVCHERIA: I don't know what you're so upset about. You're lucky the soldiers brought you to me.

91. 5 A n/a IAN: Lucky? Hardly the word I'd use.
C.2-s fav.
SEVCHERIA

SEVCHERIA: You know as well as I do - escaped slaves are usually put to death automatically. At least this way you'll have a chance of fighting for your freedom./

92. 2 H 9
CU IAN

93. 5 A n/a IAN: A chance - How ?/
LET SEVCHERIA GO

PAN and PULL BACK
to 2-s IAN/DELOS.

SEVCHERIA: By putting on a good show in the arena. (MOVING AWAY) And hoping Nero's in a benevolent mood.

(SEVCHERIA GOES
OFF FRAME, LAUGHING
WE CUT TO REJOIN
IAN AND DELOS IN
THEIR CELL)

IAN: The arena!

See WOMAN
C.bgd.

DELOS: Sounds as though we're going to be trained as gladiators ...

IAN: Yes. But fighting what?

ZOOM IN to
CU WOMAN

(THERE IS A BARELY
AUDIBLE, MUFFLED
LION'S ROAR.

GRAMS:
Lion's roar

IAN HEARS IT AND
REACTS.

94. 2 H 24
CM 2-s
IAN/DELOS

IAN: Listen!/
MUSIC

2M-10

They run to
window.

(THE ROARING IS HEARD
AGAIN. IAN AND DELOS
BOTH MOVE TO THE
SMALL WINDOW AND
REACH UP TO LOOK
OUT AND DOWN.

(Telecine next)

CUT TO TELECINE (7) Dur: 14"

C.S. Lion
L.S. Lioness
C.S. Lion and Lioness
L.S. Lion
Lioness and bone

END TELECINE

CAM. 5A

95. 5 A m/a
C.2-s

18. INT. PRISON QUARTERS. DAY.

IAN turns into
ECU Rt.
DELOS Lt. bgd.

(IAN COMES AWAY FROM WINDOW
AND LEANS AGAINST THE WALL
BESIDE IT. WE CLOSE RIGHT
IN ON HIS FACE.

GRAMS:
Roar

WE HOLD MOMENTARILY AND
THEN....)

FADE OUT

FADE IN

Slide 5)

Next Episode
CONSPIRACY

MIX TO

96. 3

Roller: Starts:

Dr Who ... WILLIAM HARTNELL

Ends: Associate Producer
MERVYN PINFIELD

MIX TO

Slide 3)

Producer
VERITY LAMBERT

MIX TO

Slide 4)

Directed by
CHRISTOPHER BARRY
BBC-TV

FADE SOUND AND VISION